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## **Voices of Resilience: Women's Representation in Arabic and English Literature by Female Writers and Translators(\*)**

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### Abstract

This study explores the representation of women in Arabic and English literature by female writers and examines whether this representation carries into translated works. First, it analyzes the linguistic choices female writers make to portray women and their experiences across Eastern and Western contexts, using Fairclough's three-dimensional analysis (2013). Second, it assesses the preservation of these representations in translation, employing Flotow's strategies (2011). The study uses two original poems from different cultural backgrounds, Arabic and English, along with their translated versions, all of which are translated by women. The findings indicate that the Arabic female writer dedicates significant effort to portraying women as victims in unforgiving societies, while the English female writer portrays women as more determined despite facing discrimination and obstacles. These portrayals reflect the respective societies in which the writers live. Moreover, the study reveals that these representations are not lost in translation, as female translators make linguistic choices to convey the essence of the original, thereby ensuring the visibility of women in the translated texts.

**Key words:** Women's representations, Cultural background, Fairclough's analysis, Translation process, Flotow's strategies, Discrimination, Visibility.

## Introduction:

Translation is an interdisciplinary field that can interrelate with various disciplines such as linguistics, literature, and culture. In recent years, translation has become an integral part of "the cultural turn," which emphasizes the important dimensions of translation, including its function, the role of the translator, and its impact on the target culture. These dimensions help us understand translation as a practice of rewriting that is rich with tensions spanning across cultural representations.

Viewing translation as a rewriting process allows translators to break free from the constraints of traditional problems they may encounter, particularly in literary translation. This perspective positions the translator as a mediator, viewing translation as a form of mediation influenced by certain ideologies. This shift in translation opens up possibilities for fruitful engagement with feminist thought.

Feminist thought has emerged as a powerful form of cultural identity rooted in linguistic and social expressions in recent decades. It also enriches translation studies through its engagement with culture. Both translation studies and feminism share a common focus on language, recognizing its active role in the construction of meaning.

Translation and feminism provide valuable tools for critically understanding how differences based on social, sexual, and historical factors are expressed in language and how these differences are transmitted across languages. With these tools, translators can effectively communicate, rewrite, and manipulate source texts to make them accessible to target language audiences. Feminism, as a critical approach, employs translation as part of its effort to challenge expressions of domination, whether in terms of conceptual frameworks, syntax, or terminology.

## Research problem:

The current study aims to contribute to the understanding of the relationship between translation, gender, and feminist literature, while also addressing the need to analyze how female writers express female suffering and critique societal structures. Additionally, it seeks to investigate the linguistic tools employed by translators to ensure the visibility of women in translated texts, seeking to fill in this specific gap within both linguistic and

translation studies by examining the different ways in which both the writer and the translator include the source production, reception and the target production and reception contributing to manifest the suffering of female since the childhood to the construction of an "Arab" cultural alterity. On the other hand, the English poem shows the suffering of women specially those who are marginalized due to their identities, color or ethnicity. By doing so, the study aims to highlight the importance of feminist perspectives in both literature and translation, advancing knowledge in these areas.

Therefore, it aims to explore the role of translators in accurately representing the voices and experiences of women in translation, identifying ways to maintain visibility, authenticity, and impact. This research problem seeks to promote gender equality and inclusivity in the field of translation, while also shedding light on the broader dynamics of gender, power imbalances, and social inequalities, and the potential for literature to serve as a platform for social critique and transformation.

### **Objectives of the Study**

- 1-To analyze how female writers express female suffering and critique societal structures in their poetry.
- 2-To investigate the linguistic tools employed by female translators to ensure the visibility of women in the translated texts.

### **Questions of the study:**

The questions this paper addressed are:

- 1-How do female writers convey female suffering and critique societal structures in their poetry?
- 2-What linguistic tools do female translators employ to ensure the visibility of women in the translated texts?

### **Significance of the study**

The study at hand aims to contribute to the understanding of the relationship between translation, gender, and feminist literature. By analyzing how female writers express female suffering and critique societal structures, as well as investigating the linguistic tools employed by female translators to ensure the visibility of women in the translated texts. This study seeks to highlight the importance of feminist perspectives in both literature and translation and advance knowledge in these areas. By analyzing the female

writers' expression of female suffering and critique of societal structures, this study sheds light on the role of language to promote representations of woman in both literature and translation. Additionally, it aims to provide insights into the experiences and perspectives of women. This analysis can contribute to a deeper understanding of gender dynamics, power imbalances, and social inequalities, as well as the ways in which literature can be a platform for social critique and transformation.

Furthermore, this study explores the role of translators in ensuring that the voices and experiences of women are accurately represented in the translated texts, identifying ways to maintain the visibility, authenticity, and impact of women's voices in translation. This investigation can contribute to the development of best practices for translators working on texts written by women, thus promoting gender equality and inclusivity in the field of translation.

## Literature Review:

### Overview of Feminist Studies:

The field of translation studies have manifested great development accompanied with cultural turn. Such a point has opened a window for setting up a system, which was the outcome of mixing translation and feminism. This system is enriched later by many researches and studies to be accepted by many academic spheres. For example, in China, there were many studies, which focused on this newly developed theory. Talking about feminist translation studies draws us firstly to talk about feminist theory. Feminist theory could be traced back to the period of French Revolution in 18th century .During that time, the voices of the declaration of rights of man and of the citizens were raised and used as a weapon to fight for their legal rights and freedom. This declaration affected all aspects of life, feminism was one of them, which was vulnerable following the belief that women should enjoy equal rights with men not only in laws but also in politics .

Tracing the history of feminism, there were three waves. The first wave was the period that started at the middle of 19th century and ended in (1920s), in which feminists fought for their equal opportunities and legal rights in every aspect of social life such as, the right to vote and education. The representative feminist writer of that period was Virginia Woolf. The

second one was the period from 1960s to (1970s). During this period, the feminists' aims turned into focusing on gender equality to focus on gender differences and female uniqueness. Kate Milet and Elaine Showalter were representatives of this period, working on sexual politics, which was the important in that time. Additionally, there was another new theory that was called French feminist criticism. The most famous scholar and work of this field was Simon de Beauvior. The final wave started in the late (20<sup>th</sup>) century that was viewed as the period of theoretical construction. At this period, feminist thought and theory were mixed with other thoughts sprouted during this century such as, deconstructivism, post-colonialism, etc. Such thoughts made feminism to become more inclusive and diverse. Therefore with the development and enrichment of feminism and feminist thoughts, translation scholars combined them with translation studies and practices. Thus, feminist translation theory came out. The representative of such theory were Louise Von Flotow, Shelly Simon, Barbara Godard and Susanne De Lotbiere Harwood.

Furthermore, there were many changes added to the field of translation studies theory by many scholars, for example, Lori Chamberlain (1988) put out Gender and the Metaphoric of translation, analyzing in details the gender metaphor of translation. Barabar Godard (1994) also presented theorizing feminist discourse/translation. Shelly Simon (1996) had her prints in developing this theory, publishing a book entitled "Gender in Translation: Culture Identity and the Politics of Translation." This book was regarded as the first book of translation studies from feminism perspectives, focusing on the impact of feminism as a political and literary movement on translation theory and practice. She believed that there did not exist the definite faithfulness and in traditional theories men and women, source text and target text cannot have equal status. Von Flotow (1997) contributed also by publishing her book entitled "Translation and Gender: Translating in the Era of Feminism" in developing this theory by pushing the attention towards the translation practice from feminist perspective. She introduced three feminist translation strategies including prefacing and footnoting, supplementing and hijacking.

### **Previous Studies on Feminist Translation Theory:**

There is a large amount of studies, researches, papers and etc., which deal with how the women appeared whether in literature (Alhalholi, 2022; Al-Matrafi, 2023; Mousa, 2018;), In media (Allam, 2008; Elharraki &

Benabdellh 2019; Obeidat, 2002). Flotow (2011b) and Simon (1996) already shed noticeable light on how both translation and translation theory can be instrumental in constructing and misrepresenting the other. On the other hand, there have been various studies, papers, and researches examining the representation of women in translation, guided by feminist translation theory. One such study conducted by Chidiac (2016). This study Examines how the woman is appeared in translation. The data selected are US advertisements translated into Arabic. Guiding by feminist translation theory as a theoretical framework, the researcher highlights how the woman is introduced in translated English advertisement. The findings reveal that the original slogan become lost in translation.

Others deal with the image of woman in translation. For example, Alramadan (2017) seeks to investigate the image of woman in Arabic literature. Using quantitative textual analysis, the writer tries to analyze (10) novels written by Arab women writers and their English translations. Via analyzing the source texts, this study demonstrates that the stereotypical images as oppressed and victimized are still clung with the Arab woman representations even in literature written by the Arab women. In turn, the English versions of those novels emphasize also the victimization of women characters represented in the source text. Translation reflects, to some extent, the same patterns of stereotypes about Arab women. Exploring the agency and the depiction of woman embedded in texts by female writers, Alsharekh (2015) analyzes three Arabic novels authored by women, namely Ahlem Mosteghanemi's *Fadwa alhawass* (1997), Hanan alshaykh's *Innaha Lundun Ya Azizi* (2001), and Rajaa Alसानea's *Banat alriyad* (2005). Through using Norman Fairclough's three dimensional model as an analytical tools, analysis of the originals reveals that the authors act as agents of change through their texts. While, in translated English, French texts, women are rewritten as voiceless and powerless because of an Islamic religion and Arab culture that are misogynistic and backward.

Some uses strategies proposed by feminist translation theory, such as Hou, Sun and Li (2020). The researchers use comparative study of two Chinese versions of *Emma* in order to analyze the application of feminist translation strategies. Throughout the analysis, this paper explores the differences between different gender translators in dealing with the same translation, looking at how feminist translation strategies are applied in translation.

Less tries to use feminist translation theory to spot special light on the ideology adopted by the translator, Gomaa and Raymond (2017) argue that the translated Arabic novels into English are taken to present students with themes. Those themes are often a historical and infused with violence, misogyny, and religious fanaticism.

Using feminist translation theory to investigate the important part of translation who is the translator, Li (2020) carried out a paper entitled *Translator Subjectivity from the Perspective of Feminist Translation Theory* to examine the role played by the translator during the translation, seeking to refute the old concept about the marginalized role of translators in order to change those attitudes towards the translators. This article talks about translator subjectivity in feminist translation theory. The data are different versions and the original Chinese poems

This section highlights various studies and researches conducted on the representation of women in translation, with a focus on feminist translation theory. All the studies mentioned earlier deal with the portrayal of women in advertisements, Arabic literature, and texts by female writers. the current study goes along the studies mentioned in which it demonstrates the impact of translation on the representation of women, the perpetuation of stereotypes, highlighting the importance of feminist translation strategies in challenging and reshaping gender dynamics in translated texts.

### **Theoretical framework:**

This section presents how the feminine and translation counterpoint linguistically in the translated texts. This study bases on an eclectic approach that combine strategies from Fairclough three- dimensional strategies (2013) and strategies taken from Flotow' model (2011b) to focus on how the female writer represents the female issues and the society in her writings and how the female translator renders the source meaning in translation. Choosing an eclectic methodological tools are on the basis of their ability to account for the problems being investigated. Adopting Fairclough's three dimensional model, this study identifies patterns of textual strategies used to highlight the suffering of the heroines in two different poems belonging to two different cultures namely, *النائمة في الشارع* for Nazik Almalaeke's poem and *Still I Rise* for Maya Angelou. Analyzing these poems according to Fairclough's (2013)

helps gain insight into how those strategies undermine the writer's thought and agency. Using critical discourse analysis is very helpful in discovering how the writers spot light on the woman's suffering in ignorant society due to the fact that CDA is a method of analysis (Blommaert & Bulcaen, 2000; Dijk, 1993, 1995, 2015; Fairclough, 1992, 2013, 2023; Carvalho, 2008; Kress, 1990; Liu & Guo, 2016; Weiss & Wodak, 2007; Wodak, 2002, 2011; Wodak & Meyer, 2009, 2015; Van Leeuwen, 2008) which it is described as a "dissident research" aiming to offer a different 'mode' or perspective of theorizing, analysis, and application throughout the whole field of discourse analysis" (Dijk, 2008, p. 352).

Echoing Dijk (2003), Fairclough indicates that CDA aims to systematically explore opaque relationships of causality and determination between discursive practices, events and texts, and wider social and cultural structures, relations and processes so as to examine how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power, and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony (2001). Dijk, further, establishes a very useful distinction between the interpretation of a text and its "meaning potential", which it is described as "generally heterogeneous, a complex of diverse, overlapping and sometimes contradictory meanings (1992). The texts, then, are usually opened to multiple interpretations, diverging according to those who read them. Such a thing requires that when interpreters assign a meaning to a text, they are in effect reducing the meaning potential of that text. Fairclough (1992) concludes that a researcher can only use meaning to signify both the potential meaning and the meaning assigned in interpretation providing. What is interesting here is that the researchers are encouraged to gain awareness of such influences and underpinnings, keeping them in sight while doing research.

In the same vein, Dijk (2008) defines CDA as "primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context" where the analysts "take explicit position, and thus want to understand, expose, and ultimately resist social inequality" (p. 352). It is noted here that CDA revolves around three terms discourse, ideology and power. All of them can be elaborated as following:

## 1- Discourse

Discourse is defined as " socially accepted associations among ways of using language" to transfer knowledge, views, ideas, values, beliefs and assumptions (Gee, 1999). It is viewed that discourse as a form of social action, power and ideology as enact and naturalize in discourse (Wodak & Meyer, 2009).

Significantly, Wodak and Meyer (2009) define discourse as " relatively stable uses of language serving the organization and structuring of social life" (2009 p. 6). All those definitions are framed in Gee's definition "recognition if you put language, action, interaction, values, beliefs, symbols, objects, tools and places together in such a way that others recognize you as a particular type of who (identity) engaged in particular type of what (activity) here and now, then you have pulled off a discourse (and thereby continued it through history, if only for a while longer)" (1999, p. 18).

Similarly, Fairclough sees discourse that is "shaped and constrained by social structure in the widest sense and at all levels: by class and social relations (....), by the relations specific to particular institutions such as, law and education, by systems o classification, by various norms an conventions (.....) and so forth" (1992, p. 64). So, the discourse has an effect, in which it is called power

## 2- Power

Dijk defines power as the ability to control the acts and minds of groups through including access to and control of "scarce social resources such as, force, money, status, fame, knowledge, information, culture, or indeed various form of public discourses and communication" (2008, pp. 354-5).

Mason (2008) points that since CDA openly explores issues of power and domination through language use, it can be most appropriate for research to straddles cultural studies and translation studies (p. 5). Mason (2008) furthers adds that the use of CDA can yield " the sort of empirical evidence needed to support claims about the powerful institutional, cultural and historical influences on translator behavior" (p. 5). Such a thing attracts Feminist theorists to be interested in analyzing power relations and the way that women as individuals negotiate the relation of power (Mohammed, 2017). Thus, power is more concerned with "relations between people which is negotiated in each interaction and is never fixed and stable (Mills, 2011, p. 34).

Accordingly, and for the purpose of the present research, two methods are adopted. The primary one is Fairclough's three-dimensional analytical model. Conceived mainly for the analysis of the source. Arabic text that extend beyond linguistic analysis to include textual evidences drawn upon in the production of the source text, as well as analysis of the larger social context within which the source text is produced and consumed, and the reception that it has. Therefore, Language is a piece of text. Such a thing required to analyze a text, we should understand not only the process of production and interpretation but also to understand the social conditions (context). All those steps of understanding the text are summarized according to Fairclough (1989) into the following:

- 1- Description is the stage that is concerned with the properties of the text.
- 2- Interpretation is related to the relationship between text and interaction looking at the text as the process of production and as a resource in the process of interpretation (pp. 25-26).
- 3- Explanation is interested in the relationship between interaction and social context.

At the level of analysis, some analytical categories, such as nominalization, modality, cohesion, transitivity and lexical choices are considered as an important analytical category. The selection of those strategies is based on making a harmony with the Flotow's (2011b) strategies to analyze the target texts Nominalization is the second strategy adopted. Nominalization investigated how the poetess used biased names, which indicated good for the girl and bad for the society. Lexical choices look at how the writer chose most effective lexes to convey the melancholic life the girl lived in. At the level of sentence structure, there are many strategies chosen for the purpose of this study. Transitivity is the first one. This strategy would enable us to know how the actions and participants were represented by transitivity. Looking at the main verbs, there are different processes depicting the actions or happening of the main verbs such as, Material, Mental Relational, Verbal, Behavioral and Existential. Material process referred to some entity did something or undertook some actions including two essential processes: the actor (the person who committed action) and the Goal (the person affected by the process). Mental process referred to the states of mind or psychological events. It was realized through the use of verbs such as,

think, know, feel, smell, hear, see, etc. Two roles involved in this process: the Sensor (who perceived, reacted, thought and Phenomenon (which was perceived, reacted to or thought about). Relational process based on the context that the meaning could not exist without it. There were two types of processes: intensive attributive process included sound, look, become, go, remain, keep, cost, etc. The second was an event of giving value such as, Token and the Value including some verbs like, be, write, represent, reflect, express, realize, etc.

Behavioral process entails one participant, for example, breath, cough, smile, dream, listen, worry, etc. Verbal process swung between mental and relational processes. There were three potential participants in this process: Sayer, Receiver and Verbiage. Existential Process took from Relational and Material processes included only one participant. Such the verbs were exist, remain, arise, occur, sit and so on. Analyzing the modality would enable the researcher to see how the writer expressed her attitudes towards the world including certainty, possibility, willingness, obligation, etc. Modality in Arabic had not recognized as a grammatical category. Modality in Arabic included "من ال" initiated the sentences, in addition to many modalities indicating the following: a) Epistemic which indicated to certainty and doubt; b) Deontic indicated anticipation, obligation, permission and interdiction; c). Evaluative included evaluation; d) Boulomaic referred to expressive words; e) Alethic pointed out to necessity and possibility; f). Temporal referred to time indicator and adverbial.

On the other hand, this study aims at looking at the linguistic strategies made by feminist translators to make the women visible. To achieve this aim is to examine those strategies guided by feminist translation theory. There are numerous strategies used in feminist translation of which the researchers will discuss only three here- prefacing and footnoting, supplementing and hijacking. Suffice it to say as a brief introduction that the feminist translator, following the lead of the feminist writers she translated, giving herself as a translator permission to make her work visible, discussing the creative process she was engaged in, collude with and challenge the writers she translated. Moving beyond the visibility of feminine in translation is largely talked by feminist translation theory. Such a theory gave the feminist

translator permission to make feminist visible, discussing the creative process that she as the translator engaged in, collude with and challenge the writers (Flotow, 2011b). One of the most pioneer of this approach is Flotow. Flotow (2011b) seeks to trace the visibility of women translators in translated texts through producing Four strategies. One of these strategies, as Flotow (2011b) described, is supplementing. Supplementing meant, as the word suggests, addition of elements in the translation to compensate what language lacks so as to fill the gap between conventional linguistic norms and feminist purposes. The second strategy is footnotes and prefacing. By using such a strategy, the translator provides explanations for translational choices/sociocultural references at the beginning of the text or throughout it in order to make women's voice patent. Hijacking is the third strategy. Hijacking means how the translator tries to appropriates the texts changing it to suit feminist translator's aims. All of those strategies represent a way to interfere with the text in order to convey what has been lacking in conventional language that is women's visibility. In the poem of "To a girl sleeping in the street", the translator aims to highlight the girl's suffering, focusing on how the society dealt with this girl.

### **Methodology:**

The qualitative content analysis adopted as a methodology to collect and analyze the data. The segments of target texts with their sources are comparatively analyzed to scrutinize what strategies the translator uses to be actualized in the process of translation .

### **Data of the Study:**

The data under investigation comprise the Source Poems of Nazik " To the girl who sleep in the street" and Still I Rise for Maya Angelou that are translated into English by Emily Drumsta and Fadiyah Fakir respectively. The data are collected by using Artificial Intelligence software (Poe).

### **Analysis and Discussion:**

This section aims at answer the questions addressed in this study. To answer these questions, the researchers look at how the female writers often use vivid imagery, emotive language, and personal experiences to express female suffering in their poems. Due to the different societal structures of the writers, it is noted that each writers deals with woman according to her

societal norms., The poem "النائمة في الشارع" explores themes, such as oppression, weakness especially for those who are poor. By giving voice to her own experiences or those of other women, the poetess sheds light on the challenges and injustice faced by women in society. This poem serves as a platform for social critique and a means to raise awareness and provoke change. To analyze how female writers express female suffering and critique societal structures in their poetry, this study opens for the strategies proposed by Fairclough (2013) three-dimensional analysis. Applying Fairclough's three-dimensional strategies to analyze the poem, the researchers examine the following:

### Analysis at the level of text:

The poetess starts her poem by describing the melancholic scene, which the girl passes. That scene is drawn by miserable colors filled with very expressive words that enable the readers to imagine the life of girl. Choosing the heroine for this poem is suggestive, highlighting how the society turns a blind eye on the female suffering, figuring the female suffering incarnated by a homeless girl. The story of the girl is recited by the poetess by describing the surrounding, which the girl lives in. Throughout the poem, the poetess decorates her words to convey the miserable life of the girl who lives in hard situation starting from deprivation, hunger, homelessness. Words like ("جوع" hunger), ("تعب" fatigue), and ("حرمان" deprivation) emphasize the difficult experiences of the girl. The repetition of phrases like; "أيام طفولتها مرت في الأحران" days of her childhood passed in sorrows and "ولمن تشكرو؟ لا أحد ينصت أو يعنى" (who does she complain to? No one listens or cares), accentuate the sense of despair and isolation. The writer through this scene wants to invoke the readers' attention to react even emotionally to the girl who lives in such a situation, describing the kind of relation between the girl and the society.

### Nominalization:

Nominalization investigates how the poetess uses biased names, which indicate good for the girl and bad for the society. It is noted that the poetess makes an effort to reveal another face of humanity through delivering names for society "people are a mask, artificial and fake", criticizing sharply those who call the civilization, what a farce that we call this world civilization."

The poetess wants to draw impressive picture on how the girl lives in miserable life, giving the impression that her suffering is increased because she is a girl. Through the sentences' structures, the poetess shows the age of girl "الإحدى عشره ناطقه في خديها".

### Transitivity:

Closing to the scene, the poetess intends to use material verbs to restrict all of the girl's activity while she slept in the street such as, توسدت، رقدت فوق، رخام الأرصفة الثلجية،

### Modality:

Drawing very effective picture on the difficult life the girl passes on, the poetess uses the modal verb "تظل" to indicate the continuity of her suffering "تظل الطفلة راعشة حتى الفجر"

### Metaphor

Analyzing the metaphor is the major step to analyze discourse (Musolff, 2012). Using this powerful tool to affect the readers' feeling, the poetess wants to invite the reader to imagine what the poetess says rather than the literal meaning of the text. The poetess enables the reader to expand their imagination beyond the literal meaning. Including deeper meaning in the text will enhance the creativity of the poem. As a matter of fact, the poetess deliberately uses the metaphors to shine an effective light on the melancholy life the girl has, starting with describing how the strong wide shouts "يصرخ فيه"

"والحمى تلهب هيكلها" fever fired her body, الإعصار

"ألم يبتقى ينهش، لا يرحم مخلبة" pain devours her,

"والناس قناع مصطنع اللون كذوب" masks that people wear

### Analysis at the Discursive Level:

The poem reflects the social and cultural context in which the suffering takes place. It criticizes the artificiality of societal masks and the lack of empathy in the human community. The phrase "الناس قناع مصطنع اللون كذوب" (people wear a deceptive mask of artificial colors) highlights the hypocrisy and insincerity of society. The poem questions the values of civilization and

humanity, suggesting that they have been compromised in the face of injustice and suffering.

### **Analysis at the Social Level:**

The poem highlights the power dynamics and inequality within society. It portrays a marginalized and vulnerable young girl who experiences perpetual hunger, fatigue, and thirst. The phrase "ونيام في الشارع يقون بلا مأوى" (people sleeping in the streets without shelter) depicts the harsh reality faced by those who are excluded and neglected. The poem critiques the societal indifference and lack of compassion, emphasizing the need for empathy and justice.

Overall, the poem uses language and imagery to shed light on the suffering of woman belonging to the lower class and to provoke reflection on the moral and ethical responsibilities of humanity.

### **Analysis of the Source English Poem Still I Rise:**

Similarly, analyzing how the English female writer conveys the suffering of woman according to her societal structures requires to analyze the poem at three levels.

### **Analysis at the level of text:**

It is noted that the current study examines the linguistic features of the poem to unveil its implicit meanings and power dynamics. The poem employs metaphors, imagery, and rhetorical devices to convey its message. For example, the repeated phrase "Still I rise" serves as a powerful refrain, emphasizing the resilience and determination of the speaker in the face of adversity.

### **Nominalization:**

It is worth noting that the poem is full of names delivered to woman as strong, unbroken, challenging, such as sun, dust, princess, etc.

### **Transitivity:**

Going through the poem, the poetess prefers to employ material verbs, such as rise, which is repeated multiple times to express strong determination and resilience of the poem's character.

### **Metaphor:**

The poetess also uses contrasting imagery comparing the speaker to dust, moons, suns, and an ocean. A those imageries symbolize strength, growth, and

transcendence. Via using the language and metaphors, the writer challenges negative representations and stereotypes by asserting the speaker's power, agency, and pride.

### **Modality:**

To provide impressive scene on the continuity of woman's suffering and her hopeful attempts to overcome those suffering, the poetess repeatedly uses modal verbs "still" indicating the strong determination of woman to continue her struggle.

### **At the level of Discursive Practice:**

The focus shifts to the social processes and practices surrounding the production and dissemination of the text. The poem can be seen as a response to oppressive discourses and power structures that seek to marginalize and silence the speaker (woman). It challenges the dominant narrative by asserting pride and resistance in the face of discrimination and adversity. It is worth mentioning that this poem is seen as an attempt to reclaim agency, challenging existing power dynamics.

At the level of Social Practice Analysis, The researchers examine the broader social and cultural contexts in which the poem is situated. The writer by this poem tries to address issues of race, gender, and oppression. the writer speaks to the experiences of marginalized individuals, particularly African Americans, who have historically faced discrimination and systemic oppression. Pushing towards the emphasis on rising above adversity to celebrate one's heritage and ancestry reflects a desire for empowerment and social transformation. By reclaiming the narratives of the past and asserting the speaker's identity and agency, the poem challenges and disrupts dominant social structures. It can be said that this poem serves as a call for social change and a celebration of the strength and spirit of those who are marginalized and oppressed.

### **- What linguistic tools do female translators employ to ensure the visibility of women in the translated texts?**

Looking at how the female translators play a crucial role in preserving the visibility of women in the translated texts, this study employs Flotow's (2011b) strategies. These strategies pave the way to see how the female translators employ various linguistic tools to ensure that the female

perspective is accurately conveyed. Concerning the translated poem "To the girl sleeping on the street". This poem talks about the suffering of girl who lives in Arabic society. What made her suffering worse is the ignorance of society. The poetess devotes all parts of the poem to describe the girl's suffering starting with spending cold night in the street, describing in details how that girl spends all her nights with the harshness of nature including winds, thunders, etc., ending with blaming the society that called itself as a civilization. Transmitting from the source, the target text, to great extent, conveys the same picture of the girl's suffering through examining the linguistic tools used by the translator according to strategies proposed by Flotow (2011b). The strategies examined are:

### **Prefacing:**

The work under study included a preface in which the translator illustrates her translational strategies to the reader. It is noted that the translator commences the poem by exaggerating the misery of girl. The blurb of the poem gives us a broad view on situation of girl who sleeps on the street. The view includes how the natural elements turn into savage creatures devouring the flesh of eleventh girl including thunder, darkness, rain, etc.

### **Footnoting:**

This strategy is employed to grasp the opportunity to convey the translator's view on the society's reaction against that girl, transferring the view of the girl who suffers in front of its sight, conveying the impressive view through using highly impressive words, such as "her cries all go unheard". The footnote is a message that is conveyed to all who are silent. It is a platform to attack those who wear an artificial and fake mask.

### **Supplementing and Hijacking:**

This part of analysis identifies to what extent the female translator makes female visible. The translator plays a pivotal role during the process of translation, as indicated by (Kaushik, 2017). Kaushik referred to the role of translator as an active text producer who adopts interventionist strategies to manipulate the original with the intention of making feminine visible (2017). Within those strategies were the additions of some lines, which are not existed in the source text, such as "the wet silence roils like a fierce hurricane", "a guard frowns as he passes with trembling steps." All those additions give a glimpse or flashes on the scene how a terrible situation the girl lives in.

## Analysis on Word level:

### Naming:

It is noted that the word "girl" is repetitively used throughout the translated poem. Such a word indicates to gender, intervening a feminine to be visible in various flashes the scene provided by the translator. Enforcing the word "girl" into translation instead of neutral word "child" pushing our attention to the fact made that if the boy lived in the same situation may be the scene would be different according to patriarchal society's norms. What makes the society ignores such suffering is that whom passes in this miserable circumstance is a girl.

The ST complementary phrase "كان البرق يمر ويكشف جسم صبيه الإحدى عشر ناطقه في رقة هيكلها وبراءة عينيها" which expresses full vulnerability and helplessness is supplemented by "lightening shows her thin frame..... in her eyes' innocence, in the pale of her cheeks, the thinness of her frame, her eleven years speaks", which indicates feebleness and faintness. This exhibits how the miserable life the girl lives in.

### Semantic Terms Attributed to Women:

كان البرق يمر ويكشف جسم صبيه: ST

TT: lightening shows her thin frame...

The word "جسم" is not neutral word. It is biased word highly accompanied to female. The translator opts for using a semantic supplementary strategy by employing a less biased words referred to her "frame". She generalized the girl's body by using "frame."

### Lexical Gaps:

ولمن تشكو؟ لا احد ينصت او يعني: ST

TT: To whom should she protests? Her cried all go unheard

The girl's experience of severe and unbearable life is expressed by more strong word suggesting that someone is vulnerable for suffer. The translator substitutes the word تشكو with protest. The word "protest" offers that the refusal thing she wants to discard it.

## Analysis on Phrase/ Sentence Level:

### Metaphor:

اشباح تركض، صيحات شيطانيه عبثاً تخفي عينيها وسدى لا تنظر: ST

TT: With their delivish screams those harsh pictures inspire specters inspire..... she covers her eyes, but her hands cannot conceal.

The translator opts for intensifying the description of the situation the girl lives within the ignorance of society. The SL personification, figure of speech is prolific field for describing the scene of that girl. The translator adds a supplementary exaggerated semantic inflation. The TT "their devilish screams" refers implicitly to the society .

TT: ...for humanity's now just a meaningless word, and people are a mask, artificial and fake, heir sweet, gentle exteriors hide burning hate, and dictionary. All the words mentioned are highly powerful in describing how the society turns a blind eye on the suffering of girl.

### Transitivity Choices:

The TT agency for she cannot sleep from the fever, she is thirsty, she sleeps there on the frozen marble, she spent every day of her childhood in tears body broken by homelessness hunger, transferring the situation of girl in direct way through putting her in the position of agent for all the material verbs, adding a supplementary meaning of suffering. While, in the ST the passive construction does not identify the actor of material process.

### Foregrounding:

The structure of the title starts with prepositional phrase "To a girl", indicating that what that girl received from the society. What she has received from society is elaborated line by line through very expressive, effective and elusive words.

## Analysis on Discourse Level:

### Characters (the girl and the society):

Characters' depiction can be deduced from words which reflect the ideology of the ST author and consequently of the translator, especially in describing the attitude of society towards the girl.

ايام طفولتها مرت في الأحزان تشريد، جوع، أعوام من حرمان، إحدى عشره كانت حزناً لا ينطفى: ST

TT: She spent every day of her childhood in tears body broken by homelessness, hunger and fear, for eleven long years, sadness never expired her whole life she was hungry, and thirsty and tired.

The ST verbal groups ascribed to the girl reveal her suffering in an ignorable society more evidently. The ST is apparently hijacked. It demonstrates how much the girl is marginalized and the attitude of society towards her. The translator opts for hijacking the ST grasping an opportunity to intensify how the girl is suffering within unmerciful, oppressive society.

Continue to bear fruitful analysis, this study examines how the female translator of the poem "Still I Rise" employs certain strategies to keep the visibility of woman as the same as the source. The translator intentionally chooses the expressive words to affect the target reader as the same of the effect the source one. The translation choices are prominent during the process of translation, as shown in the process of analysis.

#### **Analysis on Word level:**

In terms of textual-linguistic norms, the linguistic material including lexical items, phrases and stylistic features are analyzed utilizing the translation strategies propounded by Flotow (2011). The analysis of linguistic material is rendered in translated texts.

#### **Naming:**

The translator intentionally chooses expressive words to affect the target reader in the same way as the source text. The translation choices, such as using the word "أهض" as a semantic equivalent of "Rise," indicates the woman's attempt to rise above what drags her down. In Arabic cultural norms, these things that drag women down are customs and traditions embedded in Arabic societies, which are explicitly referred to in the translated version.

#### **Androcentrism:**

The translator also intends to demonstrate a strong determination to rise above it all by using the word "أهض" as a semantic equivalent for "rise."

#### **Semantic Terms Attributed to Women:**

By using the collective noun "inspired women" instead of "ancestors," it highly indicates the struggle for equality and the strength inherited not from any women but from inspired ones.

### Lexical Gaps:

The translator strongly tries to convey the message of the source text through many expressive linguistic devices. For example, expressing resilience and empowerment in the face of adversity. Additionally, the translator bridges the gap between the source and target messages by using the phrase "انا ارفع راسي اليوم بكل فخر. انا انحض من الفشل والظلام المحيط. انا انحض بقوة لانني لازلت "اعيش" All these references indicate the refusal of women to be defeated by darkness, oppression, and frustrations.

### Analysis on Phrase/Sentence Level:

#### Metaphor:

The translator adds many glamorous aesthetic aspects to the translated version by employing rich metaphors to convey its message. For example, the translator compares women to facts or truths, colorful crows, inspired women, and golden dreams, symbolizing women's enduring nature and unstoppable spirit. In terms of cultural notions, the translator uses footnotes to explain some cultural notions, such as "الظلام المحيط" implicitly referring to the society and stereotyped images of women in a patriarchal society. By doing so, the translator indicates that women are visible in the target text, with a strong determination to rise above all, resilience against stereotyped notions, and empowerment against oppression and hatefulness directed towards them. The translator attempts to keep using symbolic imagery to represent abundance, wealth, and self-worth, such as "انا اميره لا تعرف المستحيل" These symbols challenge societal expectations, stereotypes, and advocate for social justice.

### Transitivity Choices:

Playing with structure is attentively included in the process of production. Changing declarative sentences into interrogative ones, such as "هل تظن انك تستطيع إسقاطي في الأرض, هل تعتقد انك تستطيع كسري بالكلمات الحاده هل تظن أني سأنكسر وأندثر," refers to the defiance and confidence of the female character in the poem. Using interrogative sentences challenges those who try to bring women down, expressing women's sassiness and haughtiness without apology. These structures also serve as a powerful assertion of the identity and self-worth of women.

**Foregrounding:**

The majority of sentences in the target text are written in an interrogative style. Seeking to make interrogative sentences is highly intended to give the sense that there is a struggle between women and men or between women and gender barriers, such as

TT: You may write me down in history with your bitter twisted lies and you may trod me in the very dirt."

ST: "كسري بالكلمات الحاده؟ "هل تظن انك تستطيع اسقاطي في الأرض؟ هل تعتقد أنك تستطيع"

From the strategies examined earlier, this study discovers how female translators employ linguistic tools to bring the issues of women to the surface. Analyzing these linguistic tools according to Flotow's (2011b) strategies, this study reveals that female translators play an important role to make women visible, starting with word selection, sentence structure organization, and meaning positioning within certain discourse to make the suffering of women more visible. Making the suffering more visible is achieved by using very expressive equivalent words and catchy sentence structures, as explained earlier.

**Conclusion:**

The study concludes that the female writers in both Arabic and English literature offer varied representations of women, reflecting their distinct cultural contexts. Arabic female author (Nazik Almalaeke) frequently portray women as victims in challenging societies, while English author (Maya Angelou) highlights woman's resilience. Importantly, the research shows that these portrayals are effectively maintained during translation, thanks to the efforts of female translators. This underscores the vital role of women's voices in literature, ensuring that their experiences and narratives remain visible and influential across cultural boundaries.

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